



photo by Canadian University Press

Former RCMP head favors campus purges

OTTAWA (CUP) — Canadian campuses must be purged of outside agitators "preaching" political extremism, says the former head for the RCMP Security and Intelligence squad.

W. H. Kelly, speaking to a Canadian Club luncheon, said that dozens of foreign professors and students who preach political extremism, and any foreigner who enters Canada to support separatism should be told to leave the country.

School boards and universities should "see that teachers teach, not propagate extremist ideas."

The former deputy commissioner of the federal police said "Canadian schools must not become incubators of terrorism. Who is going to say 'We have had enough?'"

His audience, mainly federal government officials and city businessmen, cheered and applauded when Kelly advocated the death penalty for the kidnapping or murder of politicians and judges.

He was also critical of what he termed a minority view that there is no place for law enforcement on the campus.

"Keeping the police off campus is in keeping with the general aims of the extremists. If they are successful, they can carry on unhindered and undetected. At the present time, this is exactly the situation."

Kelly did not say what he would do with Canadians who oppose the structures of capitalism. He blamed instead "dozens of faculty members who have come to Canada from other countries, as well as some students known for extreme radicalism long before they were given permanent landing and citizenship" for the "indoctrination of our young people."

Examination Days (January and April) of Religious Observance

To facilitate the attempt to arrange both the January and the April-May Examination Timetable so that Observant Jewish students are not asked to write on days of religious observance, it is essential that these students report to Hillel Foundation, 3460 Stanley Street, where a form is available for completion. This should be done not later than Friday, November 6th next. No consideration can be given to requests received after that date.

Speakers blast WMA and demand free press

by Arnold Bennett

A teach-in yesterday on the War Measures Act, organized by the Quebec Committee for the Defence of Liberty, drew more than 500 people to the Union ballroom.

Université de Montréal law professor Herbert Marx charged that under the present system, "Canada is a constitutional dictatorship when the War Measures Act is in effect." He advocated that the Bill of Rights be entrenched in the Constitution. Marx added that Canadian courts have never invalidated an act passed by the government under the WMA, although the Australian High Court was able to stop government attempts to ban the Communist Party and the Jehovah Witnesses during World War II.

"The regulations are drawn very broadly and are interpreted even more broadly by the police," Marx asserted. He related that police on the look-out for "extreme left-wing literature" picked up books on cu-

bism because they thought it had something to do with Cuba."

More seriously, some lawyers will not defend clients picked up under the WMA, Marx claimed, and teachers have to watch what they say for fear of being fired.

Manon Léger, Ligue Socialiste Ouvrière candidate in the Montreal mayoralty election, alleged that because of the "censorship of Radio-Canada," she was told that she "could not even mention Marchand and Drapeau or defend FRAP against their vicious attack."

The day before the election she and others distributing leaflets at the Black Watch barracks were arrested, but were released three hours later. "It would have been rather embarrassing for them to be holding a mayoral-

ty candidate," she commented wryly.

He and other members of his department have changed the orientation of their courses and have set up a Front Commun de la Recherche to construct a dossier of the application of the WMA in 1970, "when 6-million people were declared by 27 men to be murderers and terrorists and had their civil liberties curtailed."

One of the main purposes of the WMA, said LaPierre, was to "upholster" the Drapeau régime. "The most interesting thing about Drapeau in his defence of democracy, except that he has never believed in it, is that he has not revealed the polls which he claims to have been taking constantly."

Noting that before the kidnap crisis a poll showed that 70 per cent of the people wanted an opposition in City Hall, LaPierre asserted that the strategy of FRAP made sense, but "Drapeau is a megalomaniac and wouldn't have known what to do with an opposition."

Judicial comm. cites election irregularity

by Phyllis Ball

The Judicial Committee of the Students' Council yesterday released its official statement concerning the invalidation of the recent Senate elections.

The committee unanimously decided to invalidate the election results and reopen nominations after considering a petition which claimed there were several irregularities in the conduct of the election.

The petition, brought forward by Martin Shapiro, MDCM 2, pointed out that on election day there was no validly constituted Judicial Committee, as required by the Students' Society By-Laws.

It further noted that the deadline for nominations was a Jewish Holy Day, which could have meant that several students were deprived of the chance to file nomination papers.

The main point of debate was the word "should" in Article 1 of the Students' Society Electoral By-Laws, which reads, "... No Students' Society election should be held in the absence of a duly constituted Judicial Committee."

In the Judicial Committee's judgment, "The fundamental question is whether the word 'should' contained in the above article is mandatory or merely suggestive... Every clause must be interpreted so as to be given its full meaning and effect. The intention of Students' Council would not be given effect unless

the provisions were mandatory.

"To attribute the normal dictionary meaning to the word 'should' would result in an absurdity, a meaningless by-law. A by-law having no greater effect than a mere suggestion need never have been enacted for it can be permanently ignored."

The Committee also cited Article 13 of the electoral by-laws, which requires that where there is disqualification of a candidate by the Chief Returning Officer on election day, "the Judicial Committee must consider the automatic appeal on the same day."

The report states, "All the electoral by-laws must be construed and interpreted as a single, cohesive unit — they cannot be, in any sense, contradictory... It is evident then that the will of Students' Council would be contravened if 'should' is to be given a restrictive interpretation. One cannot legitimately argue that a Judicial Committee, subsequently ratified, can correct any injustice after an election.

"There are a wide variety of remedies which are thereby exhausted — in fact, the only remaining effective remedy would be to invalidate the entire election. Further we must recognize that any petitioner may be unconsciously penalized by the fact that an election has been held and the results have been tabulated and published."

LaPierre also charged that the government wanted to create conditions whereby the doctors would return to work, and that it feared and wanted to dismantle the citizens' committees, the only groups which have been able to represent the working people.

"If the Assemblée Nationale can be called into special session to send doctors and construction workers back to work, it can be called to question the government about the War Measures Act," he declared.

Although he considers himself neither a separatist nor a federalist, LaPierre denounced the federal government as unrepresentative of French Canada. "Those who are not with us are against us; we have now come to the crossing of the roads."

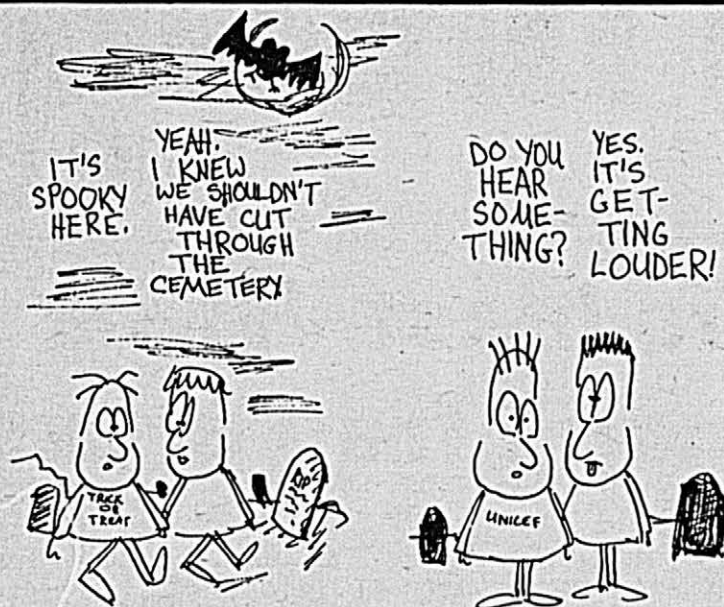
McGill Sociology Professor Marlene Dixon affirmed that "repression is not new, but has been a constant factor in the life of French Canada." She saw the WMA as the logical outcome of the processes of English colonialism and American imperialism.

Economics Department Meeting

1 pm in L 425. The meeting will be held to hear the progress report from the Student-Faculty Committee on Restructuring the Department.

Lean and Hungry

George Kopp



Today

COMMUNITY MCGILL: Any males interested in volunteer work, come to U412 between 1 & 2 pm.
FRIDAY NIGHT BALL: A Sight and Sound Show with Lights and Illusions by Harvey & Shirley. YMCA, 1441 Drummond, Budge Hall (admission \$1.00) 9 pm. - 1 am.

WOMEN'S ICE HOCKEY: Practice. Winter Stadium, 5-6 pm.
ISLAMICS: Friday Prayers. Union 458, 1:15 - 1:45 pm.
RADIO MCGILL: INSOUND: "Medium is the Message", "Homosexuality in the North American Male". Campus, 2-8 pm.
SANDWICH THEATRE: "One Day More" by Joseph Conrad. Union Theatre, 1 pm.
CENTRE FOR LEARNING & DEVELOPMENT: Encounter Group. Stewart Biology N7-28, 4-6 pm.
UNITED NATIONS: First general

meeting, debate. Union B27, 7-9 pm.
FILM SOCIETY: "Le Trou". L 132, 6:30 & 9 pm.
QUE. COMM. FOR DEF OF LIB: Teach-In. Union Ballroom, 1-5 pm.
CANTERBURY, ANGLICAN CHAPLAINCY: Meeting to discuss Folk Mass. Yellow Door, 3625 Alymer, 1 pm.
CAMERA CLUB: Timetable goes up today at 12 noon in Darkroom.
AMATEUR RADIO: Welcoming of New Members. Her Ladyship M. Arcmu presiding. Union 401, 7:30 pm. VE2AXR will try to

attend (if he can Wakey-Wakey).
MATH CLUB: Meeting. New members welcome. E279, 1 pm.
WORLD GAME: Anyone knowing location of any FREE services or activities, please come to Union Lobby. All Today.
SOCIOLOGY STUDENTS' UNION: Meeting - new executive. Union B26-27, 1 pm.
CHINESE STUDENTS' SOCIETY: Touchfootball practice. Lower campus, 1-2 pm.
CHOIR MEETING: All welcome. RVC room 12, 8 pm.
REDMEN MARCHING BAND: Departure for greener pastures

via the Royal York Express. Central Station, Westbound Track, 4:15 pm: Sharp.
PRE-MED SOCIETY: Dr. D. Rubinstein - "Blood Preservation". Francis II Seminar Rm, 4th Floor McIntyre, 1 pm.
A.I.E.S.E.C.: Marketing A.I.E.S.E.C. Short Meeting. Union 307, 1 pm.
NEWMAN CENTRE: Friday Nite Supper. 3483 Peel, 6:15 pm.

SATURDAY

CHINESE STUDENTS' SOCIETY: Halloween Masquerade. Members 25 cents, Gals Free. Non-Members 75 cents. Beer Served. Union Coffee Lounge, 7:30 pm.
CHINESE STUDENTS' SOCIETY: Intercollegiate Touchfootball tournament, lower campus. Basketball practice, Currie Gym, 6:15-7:30 pm.
ISLAMICS: Tarawih Prayers. Union 458, 7:30 pm.
M.U.R.M.B., M., & F.: Football Game: McGill vs Toronto, Varsity Stadium, 10 am.
NEWMAN CENTRE: Children's Halloween Party - Volunteers please meet at the Centre. 3484 Peel, 5 pm.
SKYDIVING: Jumping all day - for a ride meet in front of Union, 9 am.
WEST INDIAN SOCIETY: Dance. Coffee Lounge, 8:30 pm.
BASIC & FIGURE SKATING: Practice for all. Winter Stadium, 10-12 noon.
MFS SPECIAL: "Alice in Wonderland", L132, 8 & 10 pm.
WOMEN'S CURLING CLUB: Curling. TMR, 2-5 pm.

SUNDAY

RUSSIAN CIRCLE: In memory of 100th Anniversary famous Russian émigré writer Bunin, a lecture by Prof. N Pervushin. Also a poetry reading by a famous actress. D'Arcy McGee High School, 200 Pine W. - 4:30 pm.
CANTERBURY, ANGLICAN CHAPLAINCY: Folk Eucharist, followed by a get-together at Back Door, 985 Sherbrooke W., 5 pm.
MARCHING BAND: Concert at Mariposa - by popular demand - Toronto Island, Lake Ontario. Train leaves around 4 with or without you.
NEWMAN CENTRE: Eucharistic celebration, 3484 Peel, 10 am. - and 8 pm.
SKYDIVING: Jumping all day - for a ride, meet in front of Union, 9 am.
LUTHERAN CHAPLAINCY: Folk Worship - Refreshments following. St. John's Lutheran Church S. W. Corner Jeanne Mance & Prince Arthur, 7 pm.

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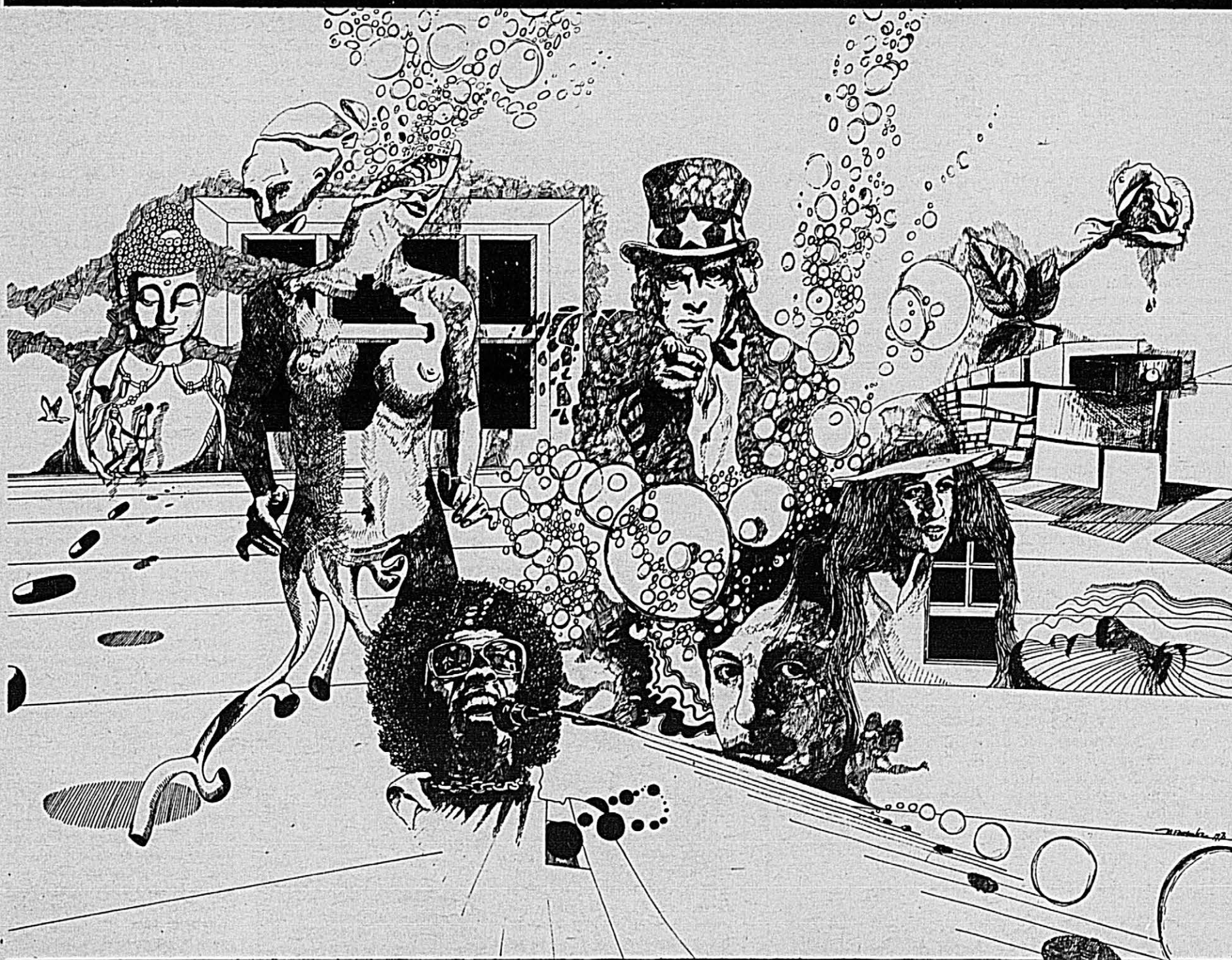
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OCTOBER 30, 1970



SENSORY COMMUNICATION

AN INTERVIEW WITH

ROLAND BECHARD

BY ROSEMARY SULLIVAN

What is it all about - is this part of the new communications in the world - part of the new sensory awareness movement in the world, or is it more global than either of those two movements?

BECH. : Mainly right now people are thinking about audio-visual communication. I'm trying to put them aware of their senses, and their senses as communication media used every day to feel the whole world globally... and not only partly or only from one sense or another. Mainly they are listening - TV listeners - they are TV seers - they are not aware of their touch, of their taste, of what they smell.

SUPP. : In other words, media which has brought us closer to the world in a way has cut us off from it - cut us off sensually from the rest of the world. Well, what are you doing in this area right now?

BECH. : Right now I'm a consultant. I consult architects, designers of interiors, museums - people who are aware or want to be aware of what is happening besides audio-visual and what is connected with audio-visual. Mainly I put everybody aware of their senses, and if they are - by all different means - let's say I can change the whole atmosphere of a studio, of an office, of a factory, just

having people smell every morning a new office, a new factory - let's say one morning it will be pine-smelling, the next morning it will be rose-smelling, all the morning after it will be incense smelling - but every morning they will feel they are in a new office, a new factory, and this is part of making them aware of what they are and what they are in. I'm trying to put people on not off and in not out.

SUPP. : Put them onto the world and in the world rather than cutting them off and boxing them up and packaging them in plastic. In other words, even within the confines of a factory or an office building, if we use the modern technology, we can become more in communion with the world. We don't have to keep going in this direction, and on the other hand, we don't have to scrap technology - we can learn from it! I think this is what you're doing.

BECH. : Yes, mainly, and my approach to it is rather modern than conservative. I'm willing, and I'm using all the modern technology, to put people in a bag that they will react to, in which they will feel everything that is around them.

SUPP. : Are there any specific projects that you're involved in?

BECH. : Yes, right now I am planning with the help of some ar-

tists and scientists a new wall or fence for a museum in Toronto. This is a project that will be a fence mainly-but not as any fence for a building or for an enclosure for putting up a building. It will sound something, it will smell something, and it will advertise the museum itself and the building itself.

Now, this is the main purpose for the fence, but afterward, when the building is up, we are going to use, - or they are going to use - the fence for an open-air exhibition in the park; closing up a certain area for a concert; and also to advertise the museum everywhere there is a building, and the builders or contractors want a fence and they don't want to put up their own fence. They will rent the fence from the museum for the purpose of enclosing a certain area.

SUPP. : What ideas do you have for the fence - are you going to start out by forgetting everything that has been done before, everything conventional - in other words, you have to wipe this out of your mind completely?

BECH. : We are still going to make it a fence, but it won't look like a fence; it will look like more a huge piece of wood panels, sound and smell.

One thing that we would like to do, that we cannot do right now, is to have them taste the fence, but only kids can do that - adults won't get involved into that - but still, we have a modern approach to it, we want to make it a difference. And as you know, in Ontario, most of the time now, when they have a project and a fence, they paint it up: they don't leave it like they do in Quebec - they leave it grey or greyish or greenish - it will be full of colour, full of designs and it will be also easily transportable from one place to the other.

SUPP. : Well how does this kind of a project - what kind of implications are there for people in their everyday life?

BECH. : Well, everybody that will pass by this fence will have to react either to look into the small holes - they call it the supervisor from the street - they will have to get involved into what is happening in the back of the fence, and they will know after a while that this is a new museum, this is what they are going to get for their money, because one way or another, they are paying for that fence and they are paying for the museum itself to be set up.

SUPP. : How about within the world as it is now - building a fence to enclose construction is one thing, but this doesn't have application to people - you know, some person's everyday existence. How can this kind of concept turn people on within the context of their homes, their offices, and what would be the results of this?

BECH. : The main thing about

that fence is only a contract or a project we got into. Most of our work is made for factories - for new factories or old ones - that want to get involved with the people that are working for them, and also increase production. Let's say we feed the people on lunchtime with very light meals.

This will make them more aware for the afternoon, more able to work faster and more accurately, and finish their work - not at five, but maybe at four or three thirty.

SUPP. : So you recommend a change in the diets in the cafeteria, you go into this deeply. What kind of research have you done?

BECH. : The last thing I did was research on meals and how they affect us as our opening to fast work. And I have found out, as most of the people who listen to us now, that if you eat lightly at lunchtime, you can be more relaxed, more available to any kind of work: and if you eat very much and a lot of things - let's say a big steak, a lot of salads, bread, and potatoes, and wine - you just feel after lunch that you have to sleep for a while, let's say half an hour. This is very bad because you don't get the energy you should get from your meal; and this is mainly our point: if we eat lightly, we can do a lot more work than what we are used to.

SUPP. : Aren't the people in these factories going to put up a great squawk at this change in their diet? Don't you think they'll go away from the bread-line hungry and complaining to the owners of the factory?

BECH. : This is a good question, but I don't think the people in the factory, or in the office, will react that way, because it will be put up that we are not putting them on these diets, we just want them to be aware of these diets and try them if they want. And those people who do try them for awhile, let's say two or three weeks, they will feel so floating around, so happy, so different than what they were before that they will keep on these diets.

SUPP. : What would a diet include?

BECH. : I don't know really - I'm not an expert really in what a diet should be for everybody, but for myself, it will be two or three pieces of bread, a little piece of meat, a little salad, and let's say, a piece of cheese, and a fruit.

SUPP. : Who is going to be determining the diets for the factories - are you bringing in -?

BECH. : Nobody, I think so. Everybody is their own judge about that.

SUPP. : What you're doing is recommending that people eat less, and are you going to do this by handing around promotional material on this idea - how will you bring this idea into the factory?

BECH. : Well, with every manner of communication - by signs, advertising, having some people already experimenting that speak to the people, and having them be aware of what they eat. And not only what they eat - and this is what we are in now, is that we are trying to have the manager of different offices and factories - the manager be aware of what kind of experience the people get into every morning in their office, in their factory. And most of the time, there is a lot of noise, which can be changed, just putting let's say trees in the factory, or let's say wall of greenish plants, and it will affect people seeing green. I know, as an artist, a creative one, that when I see green I don't react the same way as when I see white walls, or grey walls and big machines; and this is the main point of the old schools, when they painted green or light green walls.

SUPP. : Have you been asked to some work with the schools. It seems that this would be the primary target of any change - to continually stimulate the children, rather than what the schools seem to be doing, which is deadening their sensory awareness.

BECH. : I don't think the schools are much aware of this problem right now - they are very aware about budgets for the education purposes, but they are not aware yet, or the government, or the education ministers are not aware of what is happening in their schools.

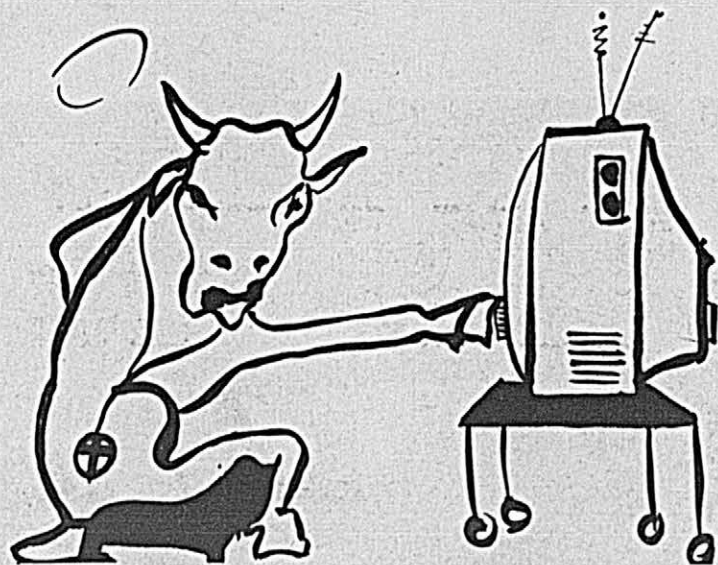
Some projects made by the architects already put the schools in some forests, but that is only putting a building in a forest, it's not involving the school itself into the forest. And let say I'm trying to involve everybody into the forest instead of into a forest of buildings.

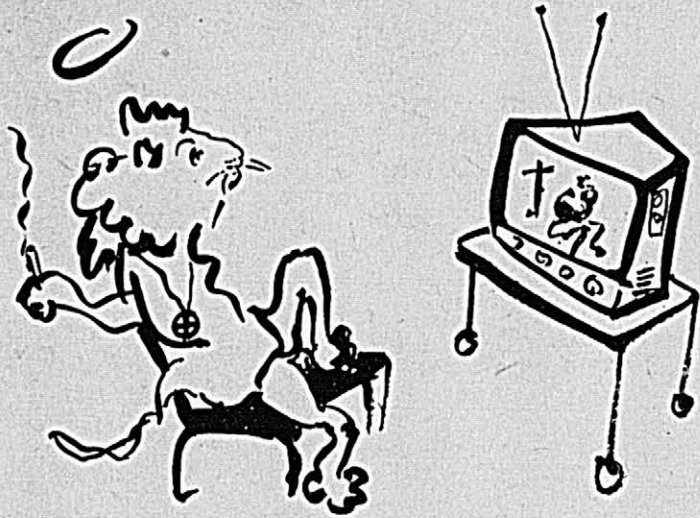
SUPP. : How about applications for us in our homes? How can we become more aware of our environment, and how can we change it, let's say, without hiring an architect or a consultant at a great expense?

BECH. : The main problem of every home is that it is full - every apartment, every room - is full of furniture. This is the problem that everybody has to face up to get away from furniture, put it outside, sell it, send it to the Salvation Army, have everybody have it, but not you yourself, get rid of everything!

Then start with a carpet on the floor, or if you don't want carpet just cushions. This is maybe an épée approach to the problem, but it is a main approach because we are what we are sitting into or what we are standing on, and it's no more twentieth century to be full of...

SUPP. : All the clutter, and the structured furniture, and the level of tables... I know what you want to say. If you start with something bare, then we can turn our senses on to something really comfortable.





BECH. : Let's start again. Let's start to be living. Let's start from wall to wall perception and sensory communication. We are too much involved into sitting into a chair that is no more a chair of today's standards.

And let's get rid of everything and start up again with our own senses. We will be more aware of what is happening if we don't have all these things around us that we are still attached to every day — that we still have some feelings to all of these different things that we keep around. We are all collectors of different things and some of them are exotic, some of them are very — let's say Canadian furniture — they are from our ancestors but they have nothing to do with us as individuals. We are living in museums.

SUPP. : How can we start living in rooms that are extensions of ourselves in comfort — I mean, it's not comfortable to sit on the floor. You know, one who is just sixteen; but I'm sure you wouldn't get a forty year old person just throwing out all their furniture and starting over again. Plus the fact that it would be expensive. How could you do this without sacrificing comfort, and without sacrificing a lot of money?

BECH. : It's very easy, because let's think about people from out of America or Europe. Everybody's sitting on the floor, everybody's enjoying simple life with simple things, not complicated furniture. If they want to travel, they just close the door and go away. That's wonderful. They don't need anything.

Let's say we need something very warm in the winter to wear as clothes, but everybody knows that a yogi doesn't need anything on himself to be in the winter. And this is mainly what I'm trying to put in — if you are aware of what you eat, what you do, what you smell, what you hear, what you see every day, you can change your life.

Let's put a personal example here — if I'm wearing or trying to wear red pants with an orange shirt, this is because, mainly I'm looking as visual sensory perception is, I'm looking for carrots. If I do eat carrots at lunch, I won't need anymore to wear these red things and most of the time I feel personally what I need by my visual or my hearings. No, let's cut. I get involved with my perceptions that tell me what to eat, where to go, what to do, in what time, all the time, every

day, I get that.

Maybe I'm more aware from everybody, but this is it — I mean, every day you are put into some projects, and you have to react to them, and I just try to feel them as a cat feels them.

SUPP. : Or as a child, as a child, that hasn't been conditioned to stop feeling.

SUPP. : The one thing I do question is if the goal is for the individual to begin reacting to the environment again, isn't it even more conditioning to pipe smells into an office or a factory; aren't you then creating just an artificial environment rather than turning people onto natural environments?

BECH. : Let's say that I won't be putting smells into air-conditioning outfits. The people in the factories, the union, the manager, will consult themselves every week about their feelings, about their environment, and their global approach to what they are feeling, what they are smelling, what they are hearing, what they are seeing. And they will change the way they are living in to — they will change their own life — I'm just trying to give them the basic machines, or the basic techniques for involving themselves into sensory perception.

SUPP. : You would come into anywhere and talk and turn people onto the concept and then you go away and let them evolve for themselves how they want to change their environment, what to add, what to replace a blank wall with. In other words, you are not going to redo the environment for them.

BECH. : If I am asked for, I will do it. But most of my time is put into consulting, and as a consultant, I just speak, I just put people aware of what they are, in what they are, and afterward, if they want to change something, I have some consultant — let's say, myself or a sociologist, an architect, an engineer, a mathematician, an artist, a musician, a theatre designer — and these people can consult them, and change what they want to change. Let's say, instead of having a bell ringing at five o'clock when the office is supposed to be closed, I'm going to have some devices so that the colour of the walls will change instead of having a bell, which is less disturbing on feelings of people.

It's a new approach to it, and let's say we change the walls, to a dark red which is like sunset

or an orange colour, just to say them that it is five o'clock, they have to quit their job; and by that, they won't rush to the door, they will just go away slowly.

SUPP. : As the sun sets, they will have the natural empathy with their environment; it will be not an abrupt change, it will be more a natural change, as a man out in the fields, he knows when the end of the day comes?

BECH. : That's it, when the darkness comes, or when the colour in the sky changes, they just quit their job, and go home.

SUPP. : What amazes me is that in the affluent society that we live in, it has taken us this long to come around. It's only through affluence that we are getting back to what is basic, and cultures without affluence live and breathe and feel and smell every day of their lives. And here with us we've had to come this whole route around technology and here we are back again.

BECH. : And let's say that being aware of what is around us, and pollution too — let's be aware of pollution, let's feel pollution every day. Then maybe we can change something about it. But if we don't feel pollution, we cannot smell it, we cannot hear it, we just go around as stubborn people, and we don't get what is happening around us and this is mainly what is the problem in North America right now.

Everybody is putting himself into pollution areas where they are not aware. If you are aware of what sound you are hearing, you have a personal reaction to sound and you shut your ears not to listen to the sound that is not good for you.

SUPP. : The only way that these problems are going to be solved is not by blowing that word pollution up into bigger and bigger headlines, it's really doing the reverse, it's getting back to the individual, isn't it? Viz. once the individual starts feeling and is aware, he will see the pollution, he will look at the ground and see the paper and the oil and the muck and he himself will begin to clean it up because he'll know he can no longer live this way.

BECH. : And we may come to the day when one person will have to buy a newspaper and put it into a bag so as not to get it full of pollution, full of dust before reading it. And this is raising the question of what is pollution, what it is doing to us, what are we involved into.

I am trying to put people onto to what they are feeling every day. If they don't feel it, it's just too bad. I won't quit for them.

I'm looking for people who are aware about what is happening around them and these are the people who will advertise my own perceptions, and what I am trying to put them into. They are my best customers, and my best publicity men or P. R. I am not P. R. myself.

SUPP. : In other words, this whole thing is dependent on people's awareness. It isn't something you can go out and sell.

It isn't something you can package. How did you decide to go ahead with this?

BECH. : I was involved for seven years now into audio-visuals, and thinking in audio-visuals, but I felt there was something else. I planned in May, last May in Montreal, a ten-day concert, ten concerts in ten days. It was called La Semaine Populaire de Musique Québécoise Contemporaine, which is the Popular Week of Quebec Contemporary Music. At that time I had different shows involving all the arts using music as a performance or as a means of communication, and I was putting myself into music because after a while I was using music as a composer, as an artist, as a painter, or as a communication consultant.

And at that time, it was only audio-visual, but getting involved into music and all its uses in art today was a tremendous approach and I found out that I should put myself into a more global involvement, a personal global involvement. So I just use what I get from that week organizing and funding that society and that week of contemporary music; I just try to get more involved.

So I got some consultants from different commercial fields — sociologists and people — and we gathered and we found out that people are not aware and all my work for a while, for the last two years, was going to that goal, that sensory perception. Sensory communication should be put on as a matter for people who are not aware of anything. And I just found out that this was my main life project. So, I just put it on.

SUPP. : Did Expo have anything to do with this?

BECH. : Probably as a secondary influence, Expo and some people — let's say, Alfred Korzybski, who is a non-Aristotelian philosopher and the main promoter of general semantics. This man and some others just get me into that field.

SUPP. : Non-Aristotelian?

BECH. : Because we are living in an Aristotelian society which is squared or straightforward. And having a parallel world which is called the non-Aristotelian society or philosophy is mainly what artists are into. Artists are doing most of their research in a field that is parallel to Aristotelian philosophy, but it's not Aristotelian to look for something

else. And this philosophy of Aristotle and St. Homocoean was put to people as a law, as a philosophy for everybody, but it was an individual philosophy which was Aristotle's philosophy. It was designed for a man that was called Aristotle and was living in Old Greece times.

People are not aware of that too, and this is the basic way that they are living — they are putting buildings, houses, on this side of the street up to a certain level and still nobody has thought that they can build up houses over the street. This is crazy for them because it is illegal to build a house over the street or to build a street under a house. You may remember there was so many problems trying to get under a building on De Maisonneuve street which was at that time, I think, De Montigny and, I'm not sure Ontario Street in Montreal. This is a particular problem.

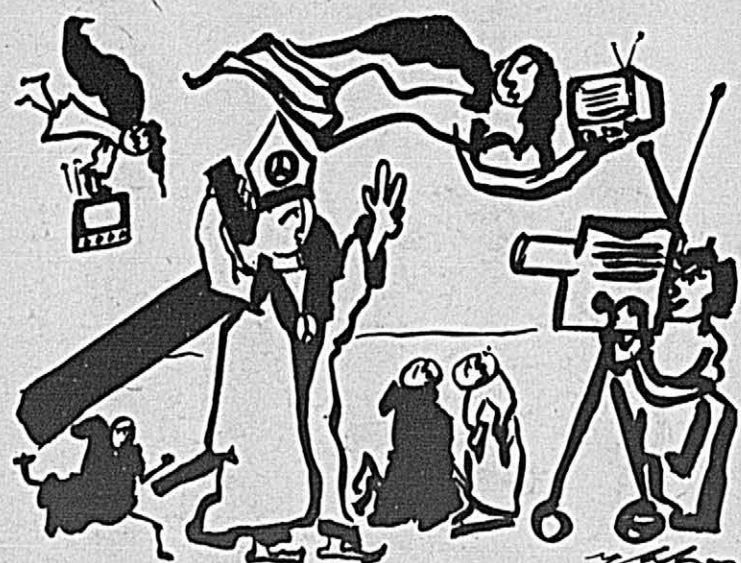
And there's Manhattan in New York still building houses or buildings all around the streets but not in the streets or over the streets except for the Pan American or some new buildings. They just found out that there was space left over the streets. And this is what I call Aristotelian, which is straight-forward, square thinking. And when I mean square, I mean Mondrian paintings, I mean Miesvander architecture, I mean computers. Computer is 'one' or 'two' — it's nothing else. It's straight-forward. It's going well to the point that everything else is polluted. Everything is polluted.

SUPP. : What you're saying is that Aristotle imposed logic on the world — the world, the reality is not logical.

BECH. : That's true, and mainly logic is very nice for everybody, but not for artists and not for scientists that are creators or searching for something in particular.

SUPP. : And really, there is a part of everyone that is an artist, a creator, that is searching for something in particular, and if we live our whole life inside of a square, we're never going to find it.

BECH. : Inside of a square full of other squares, which are chairs, tables, and things like that. Let's have a round, wonderful little fluffy carpet in our rooms, and let's sit on it and let's think about it.



THE POEMS OF JOHN MORTENSON

JOHN WILL BE READING THESE AND OTHER
WORKS—MONDAY—1 P.M. IN THE UNION
THEATRE—3RD FLOOR.

FAIRY TALE

(sometimes thought to be fantasy)



A mole modishly clothed in pinstripes, tartans and spats gazed from a gloomish indenture of Mother Nature's bosom. Myopic slate discerned lavender raindrops, apricot sunshine and mauve bushes. An egotistic gleam flared from a scarlet eye. Rumbling, mumbled threats crumbled into azure space. He had not been consulted, and naturally, was insulted. Provocative needs to succeed came in result to insult.

A glow of palest pink and rosy blush ventured towards the vendictive mole. A peach balloon popped, and out hopped a magic personage formed of lizard claws, spider webs, snake skins, dragon flies, hornet stings, etc. (In other words, a concoction known in rainbow spheres as Bumblerums.) This particular Bumblerums was vexed at being awakened by bad tempered souls and plotted sweet revenge. Viewing the woe-ful look, wonder inflicted reason for such wretched anger.

Searching his mind (the mole's brain), he found huge stores of pride and vanity and decided a lesson in modesty was the order of the day. A grimace and guffaw followed — grimace meaning smile for him, and guffaw, chuckle. He plucked the mole from his cozy cave and gave him fifty years of painting blue birds of happiness yellow.

Vanity doth leadeth to the falleth as thou seeth. The lesson to be noted, not toted, is never to design the course of nature. If you're inclined, please decline; for Bundlerums do exist.

POEM ON THE BACK OF THIS SIDE OF PARADISE

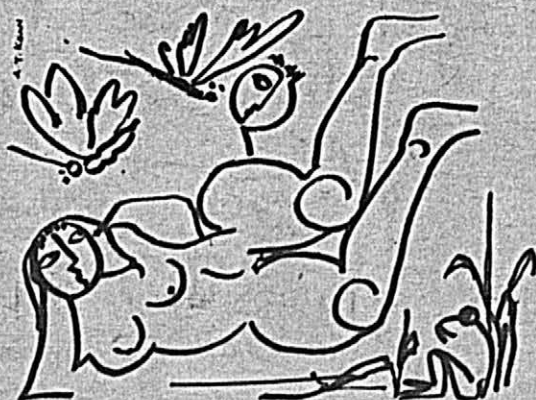
As all of Lena Geyer,
We all attempt the higher
Snows of Kilimanjaro;
But scarcely seek to borrow
The conscience of the rich or
The prevelance of a witchboy.

How then the men of property
Will cry the beloved country.
When they beget their haircut,
The new men and the strangers,
The brother's cerebral range is
As new-born as a babe is.

In our time the affair is
But merely other stories
Of Abe Lincoln in Illinois;
Of their side of paradise.
Us all... too late the phalarope,
And bland types in place of Pope.

The yearlings of the state in
The house of mirth debated
That custom relevant, but
The great old filial gatsby
Hath stated very definately
The custom of that country.

We know for whom the bell tolls
When we ourselves do extoll
The aenied of Virgil.
When we look homeward, angel,
It is merely feet that pattered
in halls... the BOMB!
The house of mirth is shattered.



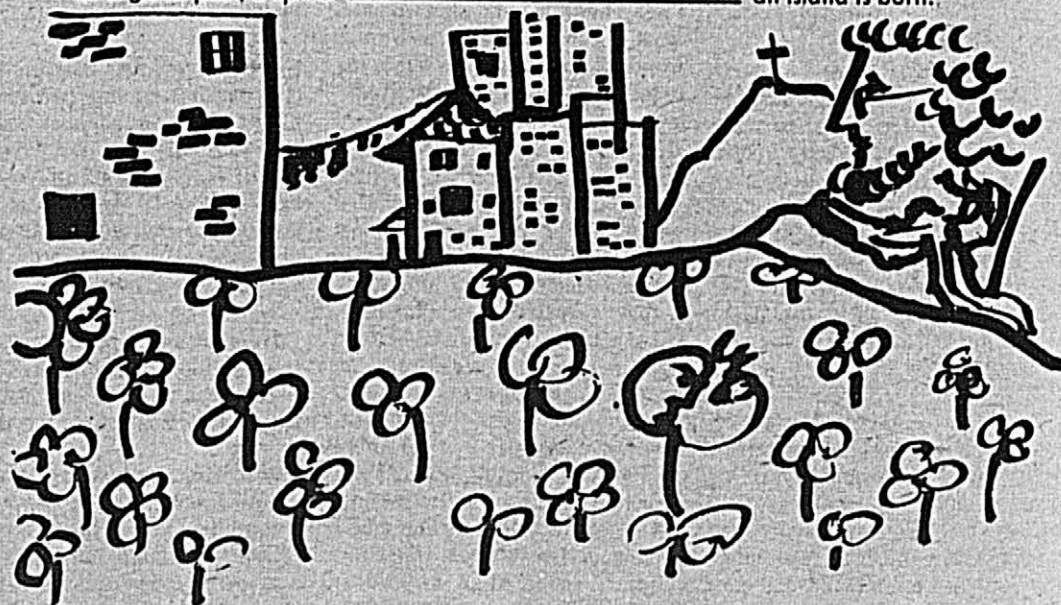
SONG

Nothing is lost
when emotion
yields thought—

As we clatter,
self-wrought,
behind our leather
walls like many weathered
instruments from an abortion.

...IS...LAND?

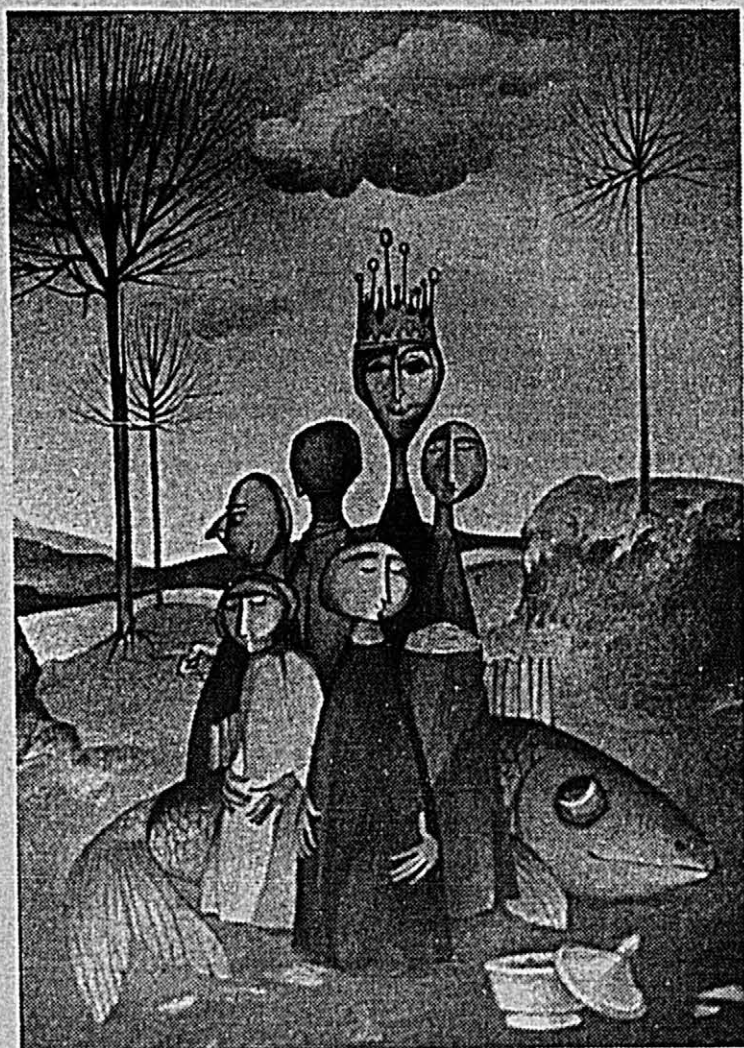
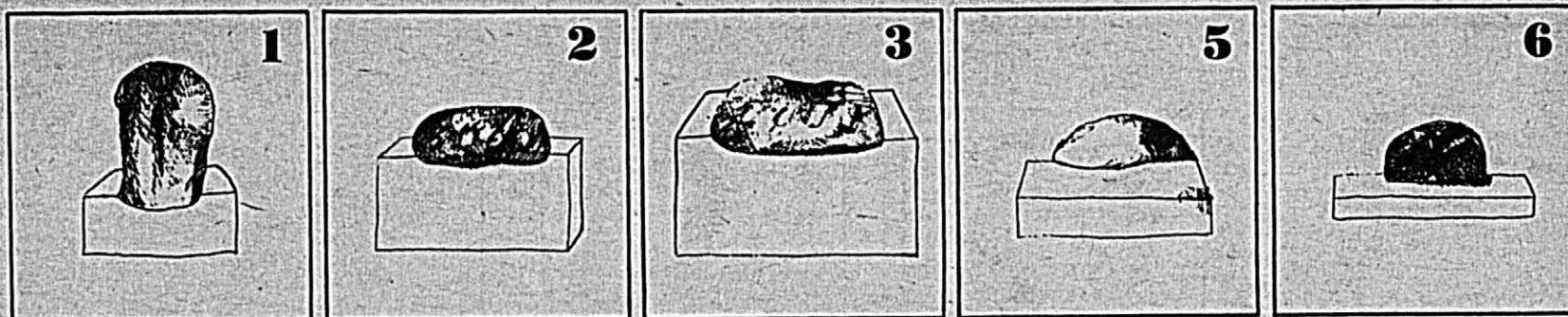
On a morning, for example, like
those on which caretakers come out
to review their renters' irrascibilities and
most tourists haven't yet arisen, they began
a card game at the bottom of a pond. Vexing
and volatile, forth and back, fire brands and
queen quenches they threw at each others mirrors.
One soul was lost, and then another as the favourites
were pit-ied one against the other: never daring they
should be acquitted. And as the game became hotter a taste
of wood-burn and ash dwelt on the table, and mingled the
legends of saliva and confrontation. Vortex and whirlwind and
upward motion as anger demanded satisfaction. Golden garlands
upon molten water and gritty surly sudden waves disgorged decks of red
and black in the clatter of motion torn. Within the harmonic holocaust of a
card game past, a sprout _____ an island is born.



AHMED YAR KHAN

ROCKS

A SERIES BY
TEDDY NEWMAN



JOHN FUNNEKOTTER EXHIBITION

— Walter Klinkhoff Gallery —
until Oct. 31st

Funnekotter, I believe, is one of those artists who must be appraised in terms of craft or technical skill. An ex-restorer, his work displays a meticulous perfectionistic approach to line and colour. His lustrous glazings give his paintings an inner glow and his colours tend to harmonize such that a rather strange but captivating overall tonality is produced.

Funnekotter paints on a masonite base which, as he relates, requires a great deal of time to prepare but will last for three hundred years. If we view his art in terms of subject, however, we can only surmise that he needn't have bothered to insure the physical longevity of his work. The show is essentially a humorous satirical one which I feel relies a bit too heavily on contemporary clichés and truisms. For example, a commentary on modern bureaucracy depicts people from various walks of life entangled in

a long scarlet ribbon and is suitably titled 'Red Tape'.

There is a great deal of interesting surrealistic imagery in Funnekotter's work and if we overlook the rather conspicuous attempts at symbolism we can discover a more subtle undercurrent of ironic implication.

His stylized figures have the look of modern Gothics and the true humour in his work resides with the individual units of the composition rather than with the totality. The smiling fish in his painting 'One Eye Is King' seems to share some secret half-implied awareness with us all. Just as the fish is an enigma in the sense that its external aspect only hints at its true intelligence and perceptiveness, so too is Funnekotter. There is a great deal more to his work than he would have met the eye. Although he attempts to keep his meaning on a level of rather elementary symbolism, his true worth consistently shines through.

by j.b.



UGLY IS A FOUR LETTER WORD

by b.g.s.

This happens every year. A group of us head down to Place des Arts for the opening concert of the Societe de Musique Contemporaine de Quebec. We sit patiently for two hours while our ears are assailed by the latest works of the latest composers. Some of us laugh, some of us are angry, some of us become enthralled, some of us go home and wash it off with a Beethoven symphony. But we all come back. The same people at each concert, going back for more.

And the next day we read the reviews in the paper. The critics are ecstatic, "... it was the first percussion piece I've ever heard where the composer didn't use a single double forte..." The critics are critical, "... I was most disturbed to see that the words on the programme notes were not the text..." Actually the critics are clueless, and their vague generalizations prove this. The critics are an unfortunate side effect of the new art.

The critics are victims of the new music which is a victim of the new freedom. The new freedom which has liberated the composer beyond the point of control, and which will probably draw the so-called serious music of the twentieth century to its logical and uncomfortable death. The superficial critics are reacting to the superficial music which is demanded by a superficial public. And soon we will have hamburger stands in Place des Arts.

This path of decay can be traced and recognized only on a gut level. Intellectually anything is justifiable. Intellectually the pub-

lic can accept the ugly as a reflection of 1970. Intellectually the public can agree with the critic who has lost his ability to perceive the profound in his desperate efforts to justify the banal.

In a sense the artistic community has lost its sense of history. The understanding of the now is viewed only in terms of the other nows. The continuum from then to now is lost somewhere in the mind of Igor Stravinsky and has not infiltrated the minds of Maurice Benhamou et al. The critic compares his experiences only with his most immediate past experience. He has become a man capable of compartmentalising his mind. The Societe is in department 1a. The Montreal Symphony orchestra is in department 2b, and the records he listens to at home are in department 3f. In other words, there is no effort made to draw together the total musical experience and from this base to see the new music in terms of music rather than in its own terms.

This, of course is largely a defense. After all, let's face facts. Genius is not a common occurrence, and yet the critics are trying to survive in an era which seems remarkably short of musical artists. Instead we are witness to a surge of the musical breed known as composer. This man or woman who puts together sounds. Some composers do so with no further pretensions. Some are rather pretentious. So put yourself in the place of the critic. You go to his gala event known as a concert. The women are all running around in the latest nudic

gown. The men are all running around looking at the women. And backstage are a pack of scared rats who have to get out there and really put on a show.

The music is performed. You know it's not great. In fact you know it's not even particularly good. It's pretty damn average, in fact. But you've got to go back to the paper and say something. And it becomes an intellectual experience. You start picking through the music looking for something to hang on to. And soon... presto! you've created an artist in self defense.

So, there you have at least part of it. A slightly intolerable situation. The critic throws himself into the artistic community and often becomes part of an unsuccessful experiment. He fails to draw himself sufficiently away from the community, and the only person capable of an objective view is suffocated. The critic has become incapable of relating the new music to society, nature and the past, because he has repudiated these tools in his effort to be a part of the now instead of an observer of the now, a sort of press agent, in effect.

And what do you do when the composer has created an era in which style is non-existent? Each new work is a totally new thing; the collected works of one composer sound like a music survey course! If you're a "Now" music critic you try to grapple with each new event as a singular experience. To relate it to last week just might be too dangerous. After all, it's only a job.



TRILOGY LAPSUS CALAMI

by kathie hugessen



II

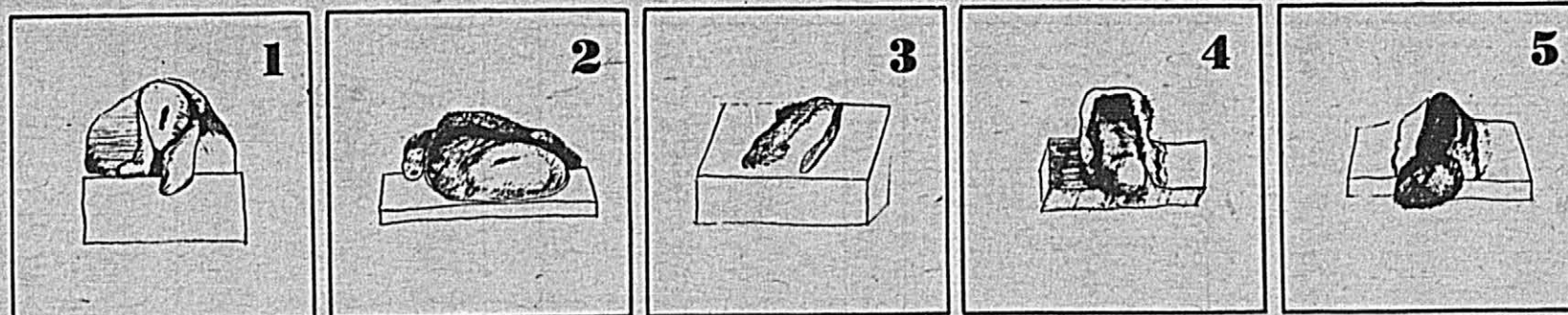
What a drag she said
running her fingers
through the motheaten
shoelaces
that hung in festoons
from the ceiling.
He smiled the weary smile
they knew so well
Life is not a bed of roses
he said

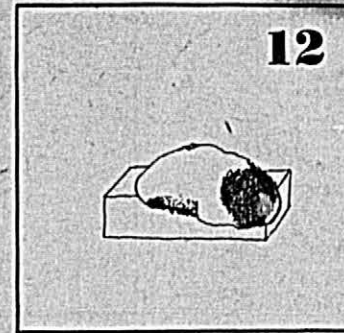
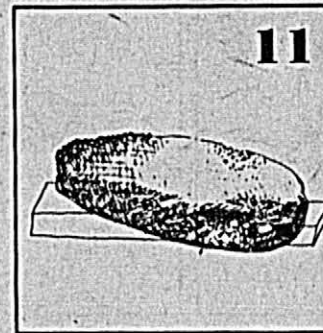
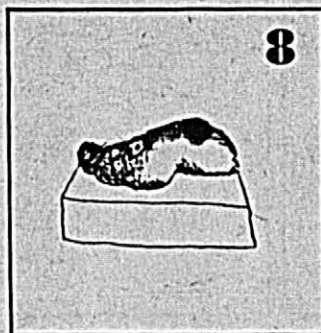
III

I can accept what you say
so far
but if you continue
I shall be forced
to answer with my natural
biting wit
and cynicism.
You are too beautiful.

BOXES

ANOTHER BY
TEDDY NEWMAN





A film — Cinema
Place Ville Marie

by john bandiera

Joe is not one of those who venture forth in search of America. Joe takes the helm as his nation sails into the mystic.

As America is gradually transformed into an abstraction before our eyes, Nixon's middle American stalks the thin line between myth and reality. Somewhere out there in that strange and sterile land lies that heavy, bleeding mass of the silent majority. Whether or not it in fact exists no longer matters, for as it becomes a greater myth it enters a new phase of reality. The middle American is at once unreal and ultra-real — Joe is ultra-real.

Joe has a rumpus room. Joe has a gun collection. Joe is a war veteran. Joe loves hunting. Joe loves bowling. Joe belongs to a union. Joe is a racist. Joe hates hippies. Joe drinks a can of Miller Hi-Life before dinner.

Joe has a deer head on his rumpus room wall. Joe has saved his army M1 rifle. Joe liked killing Japs. Joe loves hunting. Joe bowls for inter-city distributors. Joe's union president makes \$60,000 a year. Joe doesn't like renting to coloured people. Joe shoots hippies. Joe grabs another Miller Hi-Life.

'Joe' is one of the few movies that deserves the distinction of being called relevant. The characters stand out in high relief from the two-dimensional background of New York. The street names are real, the buildings are real, and the ketchup bottles are real. Above the ordered symmetry of the city the fantastic creatures of our legends; the executive, the delinquent youth, the middle American, the middle-class wife; enact the entire ritual of life in the U.S.A.

Joe knows that the land is dying — the soil is no longer fertile and the seeds are withered and dry. He leaves the wretched city of Babylon and journeys toward paradise. He must kill the young Gods for their blood will revitalize the soil.

The American eagle is transfigured into a phoenix which must die in order to live.



A MIME WORKSHOP JUST FOR YOU

by johny peters

Good news for all interested in Mime. Your generous Players Club has secured the services of Gilles Maheu to give a Mime workshop starting next week. Gilles has studied with the likes of Michel Poletti and Etienne Decroux and performed in Europe during 1969. Since his return to Canada, he has been running Le Theatre Soma in Old Montreal. Gilles explains his work.

'Theatre Soma veut dire Théâtre du Corps et le travail de notre atelier se fera dans ce sens.

Pour nous, il s'agit de redécouvrir des foyers de langage dramatique; et nous croyons que la parole est suffisamment anémique pour qu'on lui offre un repos bien mérité.

It will be very interesting and rewarding so turn up to the first course and be liberated silently. It all starts Tuesday, November 3rd between 6 and 8 in the Union Ballroom and will continue for provisionally 6 weeks, perhaps longer with a good res-

ponse. We hate to do this but a nominal fee of 25 cents will be charged.

However, the all new Marionette workshop is free, so all puppet lovers turn up between 4 and 6 in the Players Make-Up room backstage of the Theatre, where free puppet handling between consenting members is encouraged.

All this and yours can be more, and its all good professional stuff.



SAIDYE BRONFMAN CENTER

Until Nov. 15 — A DOLL'S HOUSE by Henrik Ibsen.

THEATRE DE NOUVEAU MONDE

JEUX DE MASSACRE by Eugene Ionesco. Until Nov. 14.

SUPPLEMENT POETRY READING

MON. at 1:00 — JOHN MORTENSON (and others) Union Theatre, 3rd floor.

SIR GEORGE WILLIAMS UNIVERSITY POETRY READING

November 6, at 9:00 — DAVID BROMIGE AND DAPHNE MARRATT.



COMING EVENTS

BACK DOOR

Tonight and tomorrow — BRUCE MURDOCH.

CENTAUR THEATRE

Until Nov. 15 — A TOUCH OF THE POET by Eugene O'Neill.

"In this late O'Neill play all his great themes and preoccupations are present but transmuted into a lighter more human and richly comic form than before. A tempestuous braggart of an Irishman, once an aide to the Iron Duke on Europe's battlefields, is now reduced to tavern-keeping in New England. He relives the real or imagined glories of the past and in so doing, has created a trap for himself and his whole family. A touching play by America's greatest dramatist".

CINEMATHEQUE CANADIENNE

Tonight at 7:30 — OS FUZIS by Ruy Guerra. Brazil. 1966. French subtitles. 110 min.

9:30 — LE DIEU NOIR ET LE DIABLE BLOND. by Glauber Rocha Brazil 1964. 120 min.

LA POUDRIERE

Tonight and tomorrow at 8:30 — A DELICATE BALANCE by Edward Albee (last two nights).

LAUGH-IN

Tonight after 10:00 — NAKED LUNCH.

MCGILL CONCERT

Sunday at 8:30 — Piano recital: MICHAEL DAVIDSON (In Redpath Hall).

MCGILL FILM SOCIETY

Tonight at 6:30 and 9:30 — LE TROU. France, 1960, Jacques Becker.

"A chair gripping suspense about a prison escape which takes us into the very brains of the actors. Becker's last and greatest film, and one of incomparable intensity." (L 132).

MONTREAL MUSEUM OF FINE ARTS FILM SERIES

Next Wed. at 8:00 — REBELLION. 1967. English.

MOTHER EARTH

St. Sulpice St. in Old Montreal. Tonight — BOB RYSZKIEWICZ.

REVUE THEATRE

Until Nov. 7 — THE BEARD, by Michael McLure. Transfers by Conrad Bromberg and Underground; adapted from radio by Arleigh Peterson.



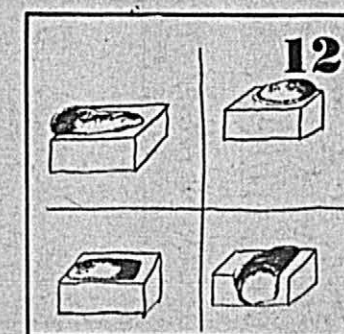
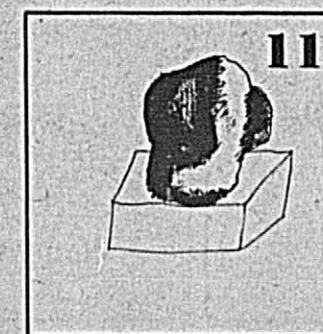
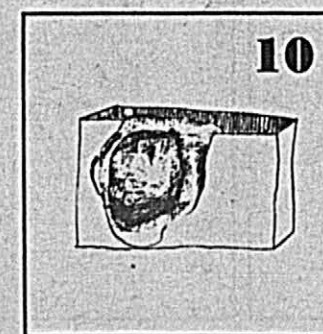
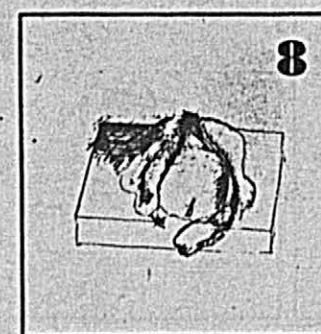
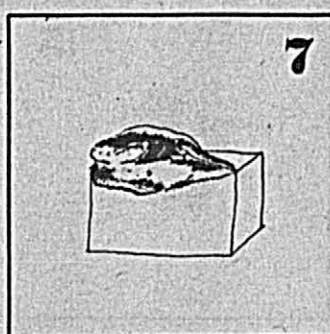
don lamoureux now appearing in Joseph Conrad's ONE DAY MORE, player's club theatre. 1 pm.

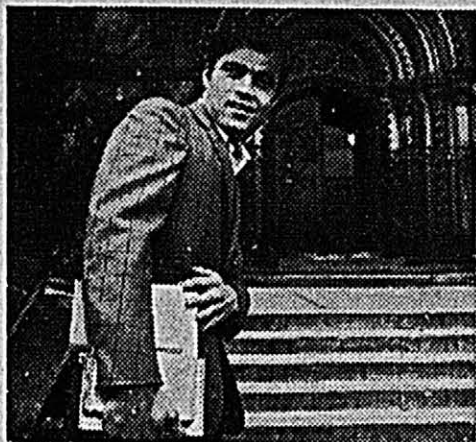
EDITOR — charlie gurd
ASSOCIATE EDITORS — brian segal, deborah zack.

STAFF — louise abbott, john bandiera (photo p. 5, drawing p. 6), paul bochner, andy culver, dave chenoweth, a. diba, emmie geggie, jack kapica, graham lorimer, richard may, carla petapiece, madie ryder, patsy stewart, mary swaine, mel weigel, ahmed yar khan (drawings p. 2, 3, 4), alex alpern (photo p.6). **COVER —** by michael fromowitz.

VACUUMS ARE DARK. Don't be afraid of the light.

The Supplement wants to create, and to share the creations of students with the community. But if we keep to ourselves, the Supplement will be purposeless — let's come together. The campus isn't as lonely as you think. We are located in the basement of the Student's Union, 3480 McTavish, room B41, tel. 392-8921. The Supplement is published every Friday with the McGill Daily by the Student's Society of McGill University.





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Students wishing to referee Intramural ice hockey games at lunch hour are requested to attend a referees clinic on Tuesday, Nov. 3 at 1:00 p.m. in the Lecture Room of the Currie Gym.

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FLIGHT TO U.K. \$170 depart Dec. 20th Return Jan. 12th for members of McGill University. 739-3128. 849-2576. 3524 Hutchison apt. 39.

STUDENTS-EUROPE FOR CHRISTMAS Easter or Summer? Employment opportunities, economic flights discounts. Write for information (air mail). Anglo America Association 603 Pile Street Newport I W. England

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QUALIFIED SKIERS who enjoy working with children receive free transportation, lunch and tow. For more information call 731-6552.

HASH PIPES, Zap shirts, incense, etc. LIVE FROM EARTH, 156 Prince Arthur East.

CHILDREN'S HALLOWEEN PARTY: Sat. 31 Oct: 5 PM. Interested in taking kids out 'Trick or Treating'? Call 932-8932 or 288-1806.

H.W. IS COMING.

FOLK MASS THIS SUNDAY AND EVERY SUNDAY at the Back Door, 985 Sherbrooke West. 5:00 PM. Canterbury, Anglican Chaplaincy.

MAKE IT WITH JOHN PARDI PLUS THREE. Molson Hall Dance 3915 University St. Sat. Oct. 31 8:30. Bitches Brew Served.

M.O.C. - Anyone INTERESTED IN HIKING IN GREEN MOUNTAINS this weekend sign up at M.O.C. bulletin board; Student's Union.

HAUNTING HALLOWEEN SOUNDS AND LIGHTS. Fly solo or bring witch. Friday and Saturday, 9 to 1. Rendez-vous Club, 1441 Drummond.

FILM FREAK WITH SMALL CAR. Parking space in Union in return for shipping services rendered. Call 392-8443 or visit Union 469.

ALICE COMES TO MCGILL FOR HALLOWEEN. Joining her will be the Mad Hatter and the Chesire Cat. Children and other happy people welcome. Halloween nite. Oct. 31 11:32, 8:00 and 10:00. Love-McGill Film Society.

GUITAR LESSONS (CLASSICAL) near campus. Phone Marcel at 932-7486.

PATIENT, DYNAMIC LEADERS REQUIRED for a group of potentially delinquent boys age 11-14. St. Lawrence Street area. Call Grant 288-9613 or Al, 843-6564.

ENGINEERING SKI CLUB: Join Monday Nov. 2 to Friday, 1-2 pm, McConnell Lobby or E616 any other time.

FOR TUTORING IN CHEM. E01a, E10b, and E20a call Susan 288-4724.

LE TROU: L132, 6:30 and 9:00. Fri. Oct. 30 Courtesy of the Film Society.

THE EGGMAN IS DEAD! Long live the Peahen! Charakobia dayonnavista genos-paragosa della gounouchio elleda. Kuba and Prester.

SEMINAR-WORKSHOP ON ZEN PRACTICE for interested individuals, from 10:00 AM to 12:00 noon, Sunday, November 8. Attendance is free but places must be reserved in advance; maximum registration 20 persons. EVENING ZEN PRACTICE is open now to non-residents from 7:00 PM - 8:30 PM. ZEN MEDITATION CENTER OF MONTREAL, 849-9023.

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TWO GIRLS NEED RIDE TO TORONTO, Friday Oct. 30. Share gas costs. Phone Tricia or Gail at 843-6349.

RIDE WANTED TO BOSTON. Leave Thursday Nov. 5th or following Thurs. Will share expenses. Call Bob 935-1928.

DRIVING TO BOSTON. Want 1 passenger to share expenses. Leave Nov. 6th. Back Nov. 8th. Call Elspeth after 6. 933-5212.

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WALLET: NEAR BACK-DOOR. Oct. 26th. Please call 727-9693 after 6 or leave it with Rita Grotsky IR center 1001 Sherbrooke.

Stolen: Whoever removed BROWN MORROCAN WALLET from Blood Drive clinic please return identification cards to Union Box Office.

RED WALLET, many ID's including N.Y. state drivers license and vehicle registration. Please call Linda Shriro 845-8562 anytime.

LARGE BLACK SAFARI BAG. At blood drive on Friday. Reward offered. Call 486-9200.

WANTED

Students' Society Representatives on the following Senate Committees and Sub-Committees:

1. BOOKSTORE
2. INSTRUCTIONAL COMMUNICATIONS
3. MUSEUMS
4. SESSIONAL DATES
5. WOMEN'S ATHLETICS BOARD
6. FINANCIAL RESEARCH INSTITUTE REVIEW
7. EDUCATIONAL DEVELOPMENT BOARD
8. GAULT ESTATE MANAGEMENT BOARD
9. USE OF THE FRENCH LANGUAGE
10. SPACE ALLOCATION
11. MINERAL EXPLORATION RESEARCH INSTITUTE (MERI)

* Applications for these committees are re-opened.

* Those who have already applied need not submit another application - you will be considered.

* Application forms available at Students' Council Office, Union.

* Deadline for applications is 4:00 p.m. - Wednesday Nov. 4th.

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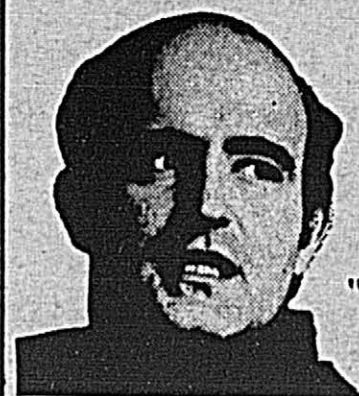
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—TIME, JULY 27, 1970

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ARRANGEMENTS FOR PERSONAL
INTERVIEWS MAY BE MADE
THROUGH THE UNIVERSITY
PLACEMENT OFFICE



Candidate for reconstruction of Quebec

Reprinted from La Presse

To build (?) Quebec we need men like me.

To build (?) Quebec, I am ready to enter journalism. I am particularly competent in this area: right now I'm at Beaux-Arts; last year I was in sociology; the year before, in dentistry. I would like to specialize in the advertising pages for films; that would contribute to my development. At any rate I have all it takes to fabricate editorials.

To build (?) Quebec, I am ready to enter television, I am an excellent announcer, interviewer, actor. I am infallible on all the issues, politics, sports, religion, social questions, psychology, economics etc. If you want primers, I'll give you as many as you want.

I know people that have to be put on camera, and I know how to ask them questions, and when to interrupt them. I can advertise anything you want, cigarettes, cars, soaps, etc., with ardor, love, delight and pride.

To build (?) Quebec, I am ready to become a teacher. I will teach youth the realities of Quebec; politics in French class, the FLQ manifesto in history class. I will get together with my whole class and against the will of their parents, on all the real problems of Quebec, a difficult and sometimes perilous undertaking, when the army and the police are at the door.

To build (?) Quebec, I am for youth. I am against exams, work in class and between classes. I am for free love and a free Que-

bec. I am for L'Initiation and for l'amour humain. I am for the abolition of censorship before and after someone is eighteen; We have to give an open and naked culture to our youth, a culture we did not have with the Priests before 1960. I am in favor of divorce, homosexuality, abortion, in a word everything that contributes to the full development of our Belle Province.

To build (?) Quebec, I am in favor of secular schools and for the abolition of confessional and private schools. When can we rid ourselves of priests and the catechism in our schools, supported by public funds? To impose religion on the young with no choice in life, this is antidemocratic, this restricts their liberty, this exercises moral, reactionary and repressive violence.

To build (?) Quebec, I will defend my opinions and those of Karl Marx and Mao Tse Tung. I am in favour of liberty, independence, autonomy, equality and fraternity. I am for the poor, the workers, the under-developed. I am against authority, the police, the army, the English, Westmount and Mount Royal.

To build (?) Quebec, would you find me a good position, good salary, not too much work, a job where I will have time to think, to reflect and to prepare the future of a flourishing Quebec. Could you tell me the fringe benefits and whether I'll have the right to strike? I'm not yet a member of the CSN, of the FTQ or the CEQ, but I would accept an administrative position with a corresponding salary.

It is with pride that I sign my name, even if the fascists, reactionaries, capitalists and the English raid and take me from those I love. Between us, don't you find it disgusting to stop brave people, sincere, dedicated like me, from freely expressing their opinions and from trying to build (?) the Quebec of tomorrow?

Leon Noel

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Friday October 30, 1 P.M.

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All Welcome!

MCGILL DAILY

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Boosters bow to U. de M.

In a well-played match Tuesday night the McGill booters bowed 6-3 to U. de M.

McGill opened the scoring when Mario Kuep Leong used his speed to outrun the U. de M. defenses. This early goal reflected that despite numerous injuries the McGill spirit was very high.

U. de M. tied the score on a head-ball taken from a corner kick. Four of their subsequent goals came from similar melees around the goal area.

Shortly before half-time, with the score 3-1 for U. de M., Filippo Salvatore picked up a slip pass from Kuep Leong and feigning a power shot, stroked the ball under the opposing goalkeeper. Half-time score, 3-2 for U. de M.

The second half opened with one of the most rare calls in soccer.

The play began as Mike Fulop shot on goal. The U. de M. goalie saved and the referee awarded McGill a penalty shot. It turned out that U. de M. had changed goalies without notifying the official. According to the rules a non-eligible touched the ball. George Krausz made the goal on an effortless shot and it was a tied game.

However, U. de M., in a barrage of mid-field passing sequences, scored again.

Shortly after this Filippo Salvatore was sent off and McGill played almost three quarters of the second half with only ten men.

Filippo, a fiery type player, was knocked down in mid-field. The ref blew for the infraction but Filippo demanded blood! He kicked the U. de M. warrior and another battle ensued. It was the second eviction in a row for Filippo whose style of play is bludgeoned by heavy defensive clunks.

Throughout the game, McGill's left half, Andy Stocks, emitted 'Scottish' whoops and threw elbows at all attackers but the flow of play was in U. de M.'s favor. With ten minutes to go they scored again, during which McGill's goalie was trampled.

Redmen hobble to Toronto

by Bob Terkeltaub

There's absolutely no truth to the rumour that the McGill Redmen have played their last game.

This fallacy has been conjured up by those too apathetic to find out about the shitty mess perpetrated this year between McGill's Athletics Department and the Task Force. And it is being spread about by people only too willing, in their ignorance, to accelerate the already speedy demise of the football program.

while they must face, in Toronto and Western, two teams who are still in the thick of things and have a home advantage to boot.

Ever since Saturday's game against Queen's, this reporter has been hearing that McGill has played its last football contest, this coming from the mouths of many students, strangers, members of my own family, and even from the pages of the Sunday Express. If the members of the Redmen have run into this flak of ignorance,

tomorrow in Toronto's Varsity Stadium they will have to exert their supreme effort to triumph. We know that they are capable of doing it: they showed flashes of it last week against Queen's. But will this be enough to beat Toronto?

The list of Redmen injuries reads like the log book of the Royal Vic's orthopedics clinic: star defensive back Chris Rumball, injured knee; star running back Ken Aikin, bad knee; defensive line stalwart Dan "Deacon" Dulmage, arm injury; linebacker Mike Nanne, neck injury; quarter-back Dan Smith, broken ribs; standout flanker Peter Bender, broken hand; kicker Ron Kelly mending a broken collarbone. Thus, even if the Redmen come up with that supreme effort, they may not be physically capable of topping the Toronto squad.

The Blues boast a strong running attack along with two excellent passers in Vic Albioni and Wayne Dunkley, along with a bevy of fine receivers behind all-star end John Chapman. Their defense is solid and in comparison to McGill they are disgustingly healthy.

The Redmen are clearly on the limp and so they will once again have Bill McKenna at quarterback, and a number of key players going both ways. Evidently the McGills' work is cut out for them, but one should not be so hasty to pronounce them dead.

Any team coached by a fireball like Thomas Mooney will always produce the flame, and in this case the coach would surely like to end McGill's football history on a victorious note.

Football



The fact of the matter is that the Redmen must step onto the gridiron twice more before McGill Football is laid to rest for eternity. What is painful about this is that the grave has already been dug by the students, administration, alumni, etc., and the Redmen must extend themselves for two more brutalizing, yet almost purposeless afternoons, before being allowed their final repose. They have no one left to win for except their coach and themselves,

then any winning desires they possessed should have been shot down in flames by now.

A horde of injuries, and their lowly location in the standings left the first gaping wound in the Redmen armour, but the athletics department situation and the unsympathetic attitude of the McGill community has been the real crusher of spirits.

When the Redmen take the field

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WOMEN'S ATHLETICS ACTIVITIES STARTING NEXT WEEK

ARCHERY INDOOR: Team and Instructional, Mon., Wed.,
Thurs., Fri. 1 - 3 p.m. - Mon. 5 - 6
p.m., Wed. 6:30 - 8 p.m.

BEGINNER'S BADMINTON: Tues., Nov. 3rd, R.V.C. Gym
5:15 - 6:15 p.m.

CURLING: Meeting for all interested curlers - No-
vice or otherwise, Mon., Nov. 2nd -
1:15 p.m. R.V.C. Green Room.

GYMNASTICS: Meeting for interested beginners, Wed.
Nov. 4th - 5:00 p.m. R.V.C. Gym.

SKI CONDITIONING: Mon., Tues., Wed., Thurs., 1:15 - 1:45
p.m. Currie Gym. GET IN SHAPE FOR
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CO-ED RECREATIONAL VOLLEYBALL - NOV. 13th
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PLAY: 7:30 - 9:30 p.m.

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Tues., Nov. 17 - 6:30-8:30 p.m.

FOR FURTHER INFORMATION...CALL 392-4547

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WATERPOLO: McGill vs SGWU,
Saturday, 10 am Currie
Pool.
RUGGER: McGill vs Trent; Sa-
turday, 2pm Molson Stadium

TRYOUTS

JV HOCKEY: starts at 5:30 Tues.,
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